StatiK

SPRING 94

CKUT 90.3FM FREE • GRATUIT PROGRAM GUIDE

RADIO FOR BIG

EARS

FUNDING DRIVE
MARCH 17-27, 1994

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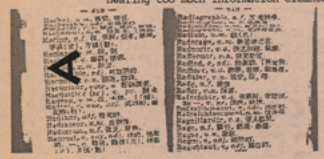
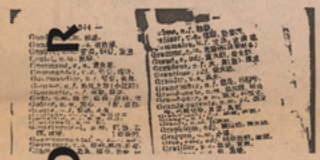
EDITORIAL

To see badly is to see too little, to hear badly is to hear too much.

But in this age is that enough? We are hearing too much information cleansed

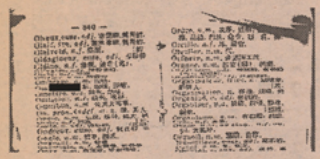


to squeaky clean, formatted to death, and homogenized to milk. The contents are rank and past due. Dumbo had big ears, but he was dumb. Actually the ear is just a hole in the head, it's the grey matter we have to worry about. CKUT-FM is for the discerning set of

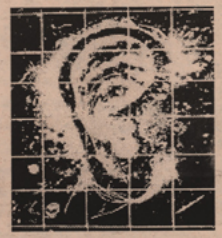


ears which don't mind some steam raging out of them once in a while. CKUT-FM is not a constant stream of intelligent, incisive talk and music, we are decidly unpredictable. As soon as you think you've pinpointed us, we shift positions.

Radio for big ears alludes to an open mindedness we hope we both have.



Us here at CKUT and you out there and everywhere. In fact, we are more you than you think. We are community radio and you are the communities we serve. So any kind of ear will do, even the ones with tuffs of hair spewing out of it or the ones with a wax museum inside. As we lead into another spring, another funding drive we also hope your ears have a few bucks growing out of them.



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CKUT-FM Budget - 1992/93 fiscal year
(1/06/92 to 31/05/93)

Revenues

Students' fees (all full time McGill students pay $8 per year)	$ 137, 833	
On air sales (commercials)		66, 040
Annual Funding Drive donations *	37, 033	
Grants (Projects Paie and Extra employment grants)		25, 348
Promotion (CKUT-FM co-presentations)		15, 358
Sub-carrier rental (we rent out our frequency's side bands)	13, 125	
Program guide (AKA Statik, the magazine you are currently reading)		1, 972
T-shirts (very hot fashion)	394	
Production (we rent out our studio from time to time)	790	
Other revenue (other fundraisers and stuff)		12, 494
TOTAL REVENUE		310, 387

* Our Funding Drive revenues are always less than our pledge total because there are some people out there who pledge money during the drive but never pay up. Who would do such a thing?

Expenses

Salaries and benefits (7 full time folks)	$ 137, 271	
General office (scotch tape, staples, you know)	26, 541	
Honoraria (5 part time folks)	26, 221	
Amortization (as our equipment ages, it loses value)		18, 214
Rentals (to house our transmitter and antenna atop Mount Royal)		22, 520
Commissions (on on-air sales)	14, 353	
Repairs and maintenance (things break)		11, 090
Professional fees (lawyers, auditors, etc.)		10, 328
Bad debts (when people who owe us money go bankrupt, we lose)		10, 228
Contract services (we hire people to do things when we don't know how)		7, 625
Fund raising (it cost money to make money)		1, 332
Interest on long-term debt (we paid it all off in this fiscal year)		742
T-shirts (they cost money to make)	1, 739	
TOTAL EXPENSES		288, 204

* Excess revenue over expenses is transferred to the Capital Expense Reserve Fund. This fund is used to secure our line of credit with the bank, to save for our eventual re-location, and to purchase major pieces of equipment.

CKUT-FM is an incorporated, non-profit, member owned and operated, campus/community radio station. Over 350 volunteer programmers on over 100 weekly shows, broadcast 24 hours a day, 365 days a year at 5700 watts. (phew!)

CKUT-FM's Fifth Annual Funding Drive gets underway on March 17, 1994. For ten days, we will be asking you (in as many ways as we know how) to open up your wallet and pledge your support to the continued operation of the station. This year our fundraising goal is $55, 555. 55. Since we spend so much energy asking for your money, we figured it would only be polite if we told you a bit about where it goes. Feel free to call our Station Manager, Pat Dillon, at 398-6787 if you have any questions.

FUNDING DRIVE
MARCH 17-27
1994
CALL & PLEDGE
398-8991

Statik Spring 1994 issue #2 ISSN 1195-8677

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sales Louise Burns, Cindy McClements

thanks to Dave, Jason, Rob and the McGill Daily

ERRATA
David Blair should have been credited for the front cover picture on our Fall 1993 issue. He captured an indescribable moment that our Station Manager has yet to live down. Sorry for the omission Dave!

Statik is always looking for volunteers and contributors. If you are interested in working with us, please contact Geneviève or Louise at the offices of CKUT. Statik is published by CKUT-FM, a campus-based community radio station broadcasting at 5700 watts to the greater Montreal area.

CKUT-FM staff

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Production Department Sarah Toy, Christof Migone, and Hani Habashi
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Sales Coordinator Louise Burns
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1993 the CKUT-FM year in bits and pieces

January The record library overflows into the hall and threatens to float down McTavish. Four representatives from student radio in South Africa have a heck of a time finding appropriate winter outerwear.

February Volunteers go to a day of radio training workshops and wade through what seems like 100 feet of snow to get there. Black music, black politics, black poetry, black opinions, black leaders, black stories, black theatre, black issues, *Black Talk*.

March Aunt Gertie discusses some of the finer uses for a cucumber at the close of *Female Frequencies* Focus Day of programming. We meet our funding drive goal of $50 000 in the eleventh hour, cries of triumph and joy are heard as far away as Stowe, Vermont. The *Noisy Neighbors* series wakes up the island when local bands subvert the DJs and introduce their own material. Bryan (and his big feet) leave as Music Program Director.

April Geneviève tries to fit into Bryan's very large leftover shoes while continuing to leave her shoes lying around the office. CKUT wins a *Standard Radio Award of Excellence in Campus and Community Broadcasting* for Programming Innovation for *Squeaky Clean: a radio soap opera* and *Printemps du PRIM*.

May The *Earth Chronicles* make the programming grid that much greener. Baccanal time at the Côte des Neiges Black Community Centre *West Indian Rhythms* remote broadcast. A new programming committee is elected and charged with the responsibility of listening to the complete kit and kaboodle.

June Our quota for Acadians is finally met when Rob is hired as the Assistant Music Program Director. *Fresh Fest* features all kinds of new Montreal talent and CKUT is proud to co-present the whole schebang. Rob, Chris, Pat, Susan, and Marie-Denise check out the world's largest nickel in between attending workshops at the National Campus/Community Radio Conference in Sudbury, Ontario. We temporarily re-locate to St. Laurent boulevard for a live broadcast from the *Fringe Festival*. *Twisting Tongues* brings women of colour on international issues to the airwaves.

8

by rebecca, ckut's record keeping fanatic

July Gosh darn, it is way too hot in here. Marie-Denise goes off to South Africa to tell all about the inner workings of radio from CKUT's perspective. Stretch puts the mic down and struts his stuff in a fashion show at the Lasalle Caribbean Community Association remote *West Indian Rhythms* broadcast. Rain, rain, go away so we can broadcast live from the Carifête parade.

August Dancing in the streets when we pipe the station into the heart of the gay village for *Divers-cité*. Butcher T leaves the bosom of *West Indian Rhythms* and, like a good sit-com, spins off into *Butcher T's Noon Time Cuts*.

September Holy new volunteers. School is in session and everyone and their invisible friend wants to learn how to edit. The McGill football team grunts on the playing field and on the airwaves. Studio "C" opens and CKUT is in there with them. Unfortunately, so were too many other people and the fire marshal closed them down in December. *2 1/2 Pounds of Bacon* greases up Thursday midday with a mix of prime cuts and on Tuesdays *The Hearing Trumpet* blows eclectic radio waves through the bellows of your mind. *Mecca Normal* and *Bile* play extra loudly in tribute to the launch of our program guide, *Statik*, in its new, expanded format.

October No more newscasts, please. CKUT stops regurgitating *The Gazette* and turns its attention to examining current events in depth. Tina introduces *Mom's, Dad's, and Kraft Dinner* to parents with a taste for toilet training tidbits and political parenting pointers. Adam surfs the world's musical musings on *World Skip the Beat*, Mondays 'round about noon. The CKUT Black programmers collective, starts compiling the *Black Bloc Music Charts* to create an awareness of CKUT's Black Bloc.

November Another all day training extravaganza (this one featuring hot tips on juicy interviews courtesy of Brent Bambury of *Brave New Waves*). We wiggled our Bhum Bhums and attempted to merengue when we celebrated our sixth birthday at Café Campus with *Papo Ross and Orquesta Pambiche*.

December Weekends rock your jester hat off with *Jumbalaya* moving over to funk out Friday nights and *Stereophobic* busting your woofer a little earlier on Saturday nights. *Walk On* walked off when Dave closed up his blues shop. Penny is now the mistress of the claustrophobic record library. Neil and Eugeannie test your patience with *Radio Endurance* on Thursday nights. CKUT hooks up live with CIUT-FM in Toronto and Co-op Radio in Vancouver for three nights of the *Journée-Electro Radio Days* to create campus/community radio's first coast to coast network. And the Arctic Circle extends its grip to the U.S. border.

CKUT-FM
Rhythm Activism
bite
Slaves on Dope
good cookies
shine
The Clouds
Stylophyre
per capita
banlieue rouge
Megalo
bliss
Man bites Dogma
FRONT END LOADER
PENNY LANG
The Switches
Velcro Sol
Weird Monkeys
Revisionaires
Useable Tape
Shades of Culture
Physcus
A dream I had
Sherlocks
Rhododendron
Swinging relatives
TRIOXYDE
Meet Your Noisy Neighbours... You Might just like them...
CKUT's Noisy Neighbours series features demo or cassette only tunes by local musicians of all kinds. You too CAN be part of the Neighbourhood. Bring your master tape to the CKUT studio and we'll put one of your songs on cart for easy play by DJ's, with an introduction that you yourself record. It doesn't matter if you already have material out on CD or vinyl, just that the particular song you chose be available solely on cassette. For more info, call Geneviève or Robert 398-6787.
-the CKUT Noisy Neighbourhood--

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shiver
the debut album

The sound: noisy guitars and a rhythm section that provokes massive movement blended with a vocal that can conjure up visions of angels and in an instant turn beautifully demonic.

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e(a)rotica:

A MANIFESTO FOR THE BAWDY IN RADIO

by katarina soukup-razga

Ears are like fingerprints: no two sets of whorls are alike. And since each ear bounces sound waves off its curvy trumpet of flesh into a myriad of ways, it's probably safe to say that no two pairs of ears hear exactly the same thing. The specificity of the hearing organs becomes a metaphor for the process of listening to and interpreting what comes over our radios, especially for matters of obscenity and sexuality. The line (if one even exists) between the purely passionate and the profane is, to steal a phrase from a certain CKUT-FM personality, often in the ear of the beholder. The paradox of radio — a public medium consumed in private — provides both an obstacle and an opportunity for airing material of a nitty-gritty nature.

Upon rifling through reams of broadcast regulations, I discovered that the CRTC has not drawn up detailed lists of what Canadian broadcasters can and cannot air in terms of sexuality. Section 3 (c) of the Canadian Broadcasting Act stipulates only that broadcasting "obscene or profane" material is prohibited. It's in defining and interpreting words like obscene and offensive that things get sticky. Often it comes down to what listeners will tolerate: the CRTC's main strategy in dealing with obscenity is judging individual cases based on listener complaints.

The contradictory (public/private) nature of radio and broadcast media in general, however, almost assures that any material of a sexual nature will probably be offensive to someone out there in radioland. The body of listeners tuned in at any one time is as potentially amorphous as everyone in possession of a radio. Unlike other cultural products, such as literature or film, the radio event is neither a completely private, singular experience (like reading a book). Radio's site of consumption is diffuse. Limiting access to broadcasts (like an R rating does for a film) is generally impossible. This has tended to make radio a relatively conservative medium in terms of sexual representation, with the CRTC gauging community standards of tolerance and obscenity around the nebulous notion of the "average listener".

What's particularly disconcerting for community and campus radio stations is that the listeners they serve rarely fall into categories of the status quo. In fact, part of CKUT's mandate is to provide marginalized communities with programming they can't get elsewhere — addressing pretty much everyone *but* the "average listener". Conflict is bound to arise between community stations encompassing a diverse, heterogeneous listenership and a regulatory body which employs definitions of obscenity based on the social codes and the cultural language particular to a specific part of Canadian society (the mainstream). And while the CRTC has been relatively flexible in defining obscenity (unlike the notorious nitwits at Canada Customs), it is a regulatory organism, which tends to uphold the values and morals of the status quo. In light of this, you can be sure that marginalized sexualities will be the first to be targeted as "offensive" and "obscene".

CKDU-FM at Dalhousie University in Halifax has recently come under the wrath of the CRTC for broadcasting sexually explicit material, and the station's broadcast license is potentially on the line as a result. Perhaps not by coincidence, the spoken word broadcasts which received complaints were two Gay Pride focus days. One, for example, featured a panel discussion of several topics of interest to the gay and lesbian community, including "a frank and open discussion about sex and sexuality". The CRTC maintains that CKDU erred because it permitted the sex talk to air to before 10 pm and because it didn't provide listeners with adequate warning. The CRTC noted with consternation, for instance, that CKDU's second Gay Day contained (brace yourselves) "sexually explicit lesbian oriented experiences in the early afternoon".[1] Although programmers are technically not permitted to broadcast obscene material at any time, the CRTC appears to have a more open mind if potentially offensive stuff is aired between 10 pm and 6 am (when younger listeners are tucked away in bed and out of earshot of the radio).

Even though I'm not accusing the CRTC of blatant homophobia, I do want to make the point that certain social and cultural factors enter into determining when sexual experience mutates into something obscene. Some kinds of sexual experience are so ubiquitous in media representation that they pass with virtually no comment or notice. Would W. Bennett of the group Whitehouse screaming "Suck my cock!" in the early afternoon have raised as much brouhaha as CKDU's Gay Day programming?

To talk about radio and sexuality is to reveal the rarely explored pleasure of the ear as an instrument of pleasure. The ear is highly sexual (a lover once told me that his genitalia were located in the coils of his ear), but rarely is it a sexualized part of the anatomy, visually speaking. How many scantily-clad ears have sold Corvettes or cigarettes? The ear is a "hidden" channel of sensuality, and unlike other bodily orifices, the ear is a hole you cannot close.[2] When you're talking radio, this seems to create a certain intimacy among strangers who have met only through the tongue and voice soaking over radio waves and entering an unknown ear. There is never a meeting in the flesh. Such a partial, disembodied disclosure of self is perhaps more conducive to intimate encounters, which, in our society, are made out to be increasingly dangerous and risky.

While on one level the public aspect of radio's duality can render airing sexually explicit material problematic, its tendency to be listened to in our most private spaces (at home, in bed, in the kitchen) almost *begs* for intimate details. A brilliant (and now infamous) example of how radio can be used, literally, as an instrument of passion, bringing pleasure to hundreds (if not thousands), occurred right here at CKUT on International Women's Day, 1993. _p5

drawings by Martha Moore

from p.4 After a long and exhilarating 17 hours of women's programming, we aired *Twat Talk with Aunt Gertie*, an explicit half hour celebrating and exploring female sexuality (and yes, *Twat Talk* was scheduled at 11:30 pm — well within the CRTC's preferred sexual time zone). The show opened with the sounds of alarm bells and police sirens, an immediate audio warning signal. Any sensitive ears were further alerted when "Aunt Gertie" (a.k.a. Kristyn Dunnion, formerly of *Hersay* and *Scarlet Manueko* fame) came over the air to announce a cautionary note: "The following half hour will be a sex-positive view of women's sexuality. While CKUT appreciates your patronage, the explicit language may offend some of you. If that's the case, just turn your radio off....right...now."

Using humour and playful bawdiness, Aunt Gertie created a comfortable, unintimidating atmosphere for women to look at the politics of their own sexual pleasure. Radio enabled a large number of women to hear Aunt Gertie's message of sexual revolution, but anonymously in the privacy of their own homes, where they were enthusiastically encouraged to follow along and explore their bodies during the actual broadcast. Listeners were given a list of "ingredients" (a portable mirror, condoms, lubricants, vibrators, and appropriate fruits and vegetables) to gather and experiment with. The show featured a perusal of various brands of dildos and their respective merits, fun and sexy ways to use latex, and a step-by-step guide to female ejaculation. The intimate and privatized reception of radio probably made it more conducive to women listeners actually putting Aunt Gertie's delectable bill of fare to the taste-test without feeling the self-consciousness or even guilt that a large group discussion might have provoked.

Ultimately, *Twat Talk* with *Aunt Gertie* was a radio intervention which attempted to celebrate the often demeaned and denied sexuality of women by portraying women as desiring sexual subjects. The explicit and direct approach to the show's content was important in that it counteracted a tendency in our society to shroud female sexuality in mystery, fear, and revulsion. It probably offended some listeners — even feminists, since the issue of sexuality is just as much a hot pot of contention and debate in the women's community as it is in society at large.

When talking about community radio stations which broadcast to numerous communities across a vast chunk of social space, then, I think it's important to distinguish between the public that a radio program *addresses* and the public which merely has *access* to it by virtue of the fact that it is able to receive the broadcast signal. Obviously, not everyone who tunes in to a show like *Twat Talk with Aunt Gertie* will be a member of its intended audience. Some will be eavesdroppers: radio tourists venturing onto unfamiliar territory where the inhabitants don't necessarily use the same moral, political, cultural, or sexual language. That to me, though, is the beauty of radio: a communications technology which should and can make diverse experiences (even the bawdy ones) available to all sorts of people, some of whom might find those experiences "obscene" or "offensive". Alternatively, disembowelled radio would be discreet...but painfully dull.

Twat Talk

Excerpts from **Twat Talk with Aunt Gertie**, *broadcast on* **Female Frequencies**, *March 8, 1993 on CKUT-FM.*

...Welcome to Twat Talk, where female sexuality is a cherished and essential part of life, to be explored and celebrated by every individual woman...

...Step one: find what has come to be known as your G-Spot, but don't call it that, it's named after Grafenberg and he's a man. It is the muscle and spongy tissue around that part of your urethra that is inside your vagina. It begins about a finger, more or less, inside your vagina and is about a finger long and a finger wide.

endnotes
1. Jeff Whipple. NCRA e-mail. 22 December, 1993.
2. Gregory Whitehead. "Who's There? Notes on the Materiality of Radio". *Art & Text* 31 Dec/Feb 1989. p. 12

Katarina Soukup-Razga is a contributor to the CKUT women's show Hersay, and hosts "The Hearing Trumpet", heard every Tuesday from noon to 2pm.

...Let us begin by rejecting the patriarchal mythical female body which we see in magazines, on billboards, TVs and movie screens from coast to coast. These are bodies that are clean, hairless, bloodless, perfectly symmetrical, emaciated, white, blond, etc., etc., etc., you get the picture. Let us reject that sterile image of a plastic woman without desire, a passive woman at the disposal of the male gaze, a vessel for male pleasure...

...What's so scary about a woman who likes sex you might ask? Well, as New York performance artist Karen Finley once said, "People are very fearful of women showing their bodies or using sexual language when it's the women who are in power"...

...Now, one thing we're going to learn is how to put a condom on with our mouth. So get your vibrator or appropriately-shaped fruit or vegetable ready, corn-on-the-cob is good, zucchinis, cucumbers, well, any number of things, try a nice carrot. O.K., now put the package in your mouth, and you're gonna want to bite off that corner with the edge of your teeth, so you just give it a little...*uungh*...tug there with your teeth, spit it out kind of over your shoulder...you want to do that kind of romantically though flirty, you'll practice, it'll get easier... This is a great way to impress your sexual partners and also, if someone's a little hesitant about using latex, this is a very erotic way to introduce them to it...they don't have much of a choice now, do they? *Ha Ha Ha!* To ensure that you've got the condom on properly, just test for the special sound effect...(sound of snapping condom).

If the muscles that go around your vagina have not been used much they have to be built up. The muscles can be built up by doing contractions, contracting the top of your vagina against the bottom and releasing. Try it all right now. Contract....release. This is fun and you could have an orgasm or two...Now, take a deep breath and we're going to contract right now...
One.....and let go.
Two.....and let go.
Just like aerobics, this is often much more fun and relaxing when put to music, so get ready, we're going to have some good music that you can contract to and we'll be back with the remainder of the steps. Ready girls...one...two...

Annie and the big O

The following is an excerpt from an interview
with New York sex goddess at large Annie Sprinkle,
conducted by Deborah Vanslet in April of 1993.

It aired on "Dykes on Mykes",
heard every Monday night at 7pm.

I'm working on a new project - a documentary about orgasm. I'm very excited about it. In the last video I made (Sluts & Goddesses) I had a 5 minute orgasm. It was a very intense and weird orgasm, and I couldn't get over how many people thought it was fake. I realized how limited our concept of orgasm is. There's a huge array of orgasmic experiences - and orgasms can be used for many different things. In this next video 50 different people were interviewed about orgasm. It's also the story of my learning how to have clitoral orgasms, multiple vaginal and G-Spot orgasms. It is possible to breathe into orgasm (very powerful - one of the best kinds) - and to learn how to use orgasms as a healing tool or therapy or as magic.

I'm also fascinated with finding out if animals have orgasms. Some women have orgasms giving birth or while breast feeding... men can have multiple orgasms... it's just the most exciting, fascinating subject in the world. Also what are the defects of not having orgasms or the dangers of orgasms? One of the people we interviewed practiced a kind of meditation and energy orgasm. He'd have these spontaneous orgasms just walking or sitting or whatever. Once he was sitting in a chair and had a very powerful orgasm and fell and became paralyzed - he's in a wheelchair now. So it can be very dangerous as well.

To me, spiritual enlightenment would have a lot to do with orgasmic states. Certainly orgasm is probably the most pleasurable moment that most human beings will ever know and yet it's not talked about. In my performance I do a kind of masturbation ritual and sometimes I have the most incredible orgasms on stage - the audience members are shaking rattles and I am breathing and the energy of five hundred people looking at me is enormous. I'm really lucky. I've liberated myself from all guilt and shame - I had a good head start cause my parents were liberal.

Kissing show

"...It's a strange feeling: sometimes pleasant, sometimes distasteful. This show is about kissing."
aired on the Tuesday Morning After, December 27, 1993 by Rebecca Scott and Jane Kubke

Q: What was your first kiss?

I went to a concert when I was 13 with my neighbor Melissa. Five minutes into the joint she had already picked us up two 17 year-olds. I can't remember what her guy's name was, but the one she picked up for me was called Steve. When it was time to say goodbye. I was out on the porch, and I said, "Okay, goodbye, have a good night, thanks for coming out"... and he kissed me (gag) and he stuck his tongue in my mouth! (another gag) I though this was so gross, no one had ever even told me that people do this. No one had told me of this tongue business, it was completely unfamiliar to me. I recoiled in horror and ran.

Q: What was the most memorable kiss of your life?

The first kiss. I was just so happy to find someone that was like me, another gay boy, to actually kiss. Up until that point I'd only kissed women, and it didn't do anything for me. And then when I kissed a man... wow!...I knew that I was a big fag!

It was at camp in grade 6. I liked this girl, but I'd never kissed a girl before. We snuck out to this cabin out back, and she kissed me, and I was scared, and I ran away. I remember it very vividly: she grabbed me and kissed me on the lips. I was so scared, I didn't know what was going on.

I worked in the kitchen at a kosher camp. It was my first summer of sex, drugs, and rock 'n' roll... kind of. It was at this camp up in Northern Ontario, and she was the first girl that I french-kissed. She had braces too, and it was interesting, because you know that metallic feeling you get when you eat something with tin foil on it? It was memorable, because I was young, and a lot of substances were going on in there: metal, liquids, flesh. She had a really bad case of mouthmouth: you know, when you get little bits of saliva that get caught in the corner of your mouth, and when you open it there's kind of this web there.

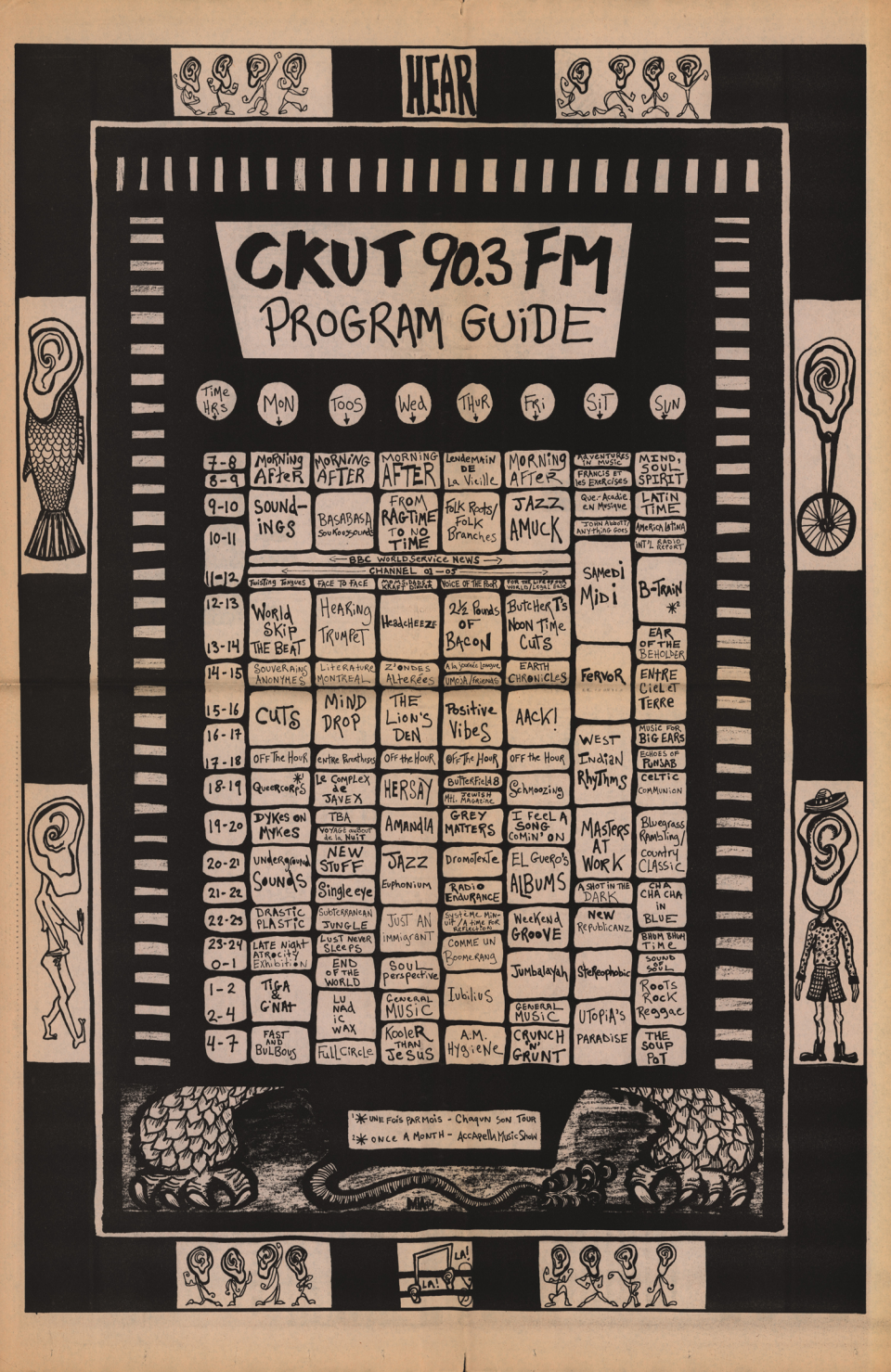
Q: Do you have any tips that you can share for being a good kisser?

Don't keep your lips tight. You know how, when you taste something that's really good, your whole mouth becomes soft and mellowy, because what you're tasting is so great? Well, tasting lips is what that should be.

SOME BUILDINGS BREATHE HISTORY
Yeah! Some just stink!
This place, though, is one of my favourites!
BELGO BUILDING
372 Ste-Catherine West
You see, when it was built in 1910, it started as a department store!
It wasn't always as dingy and closed-in as this!
Downstairs was the Traymore Cafe and the Windsor Bowling & Billiards - a hot place lady back when...
That's Minnesota Fats! He played here when he was in town!
Meanwhile, the store had to move with the times!
OUR MOTTO: NOTHING OVER 15 CENTS
It's gone up, hasn't it?
That guy in the lobby... some say he was one of the pin-boys during those years.
On the floors above, the building kind of echoed the history of Montreal.
A sweatshop for the rag trade! Your Grandmothers might have worked here!
Go to an empty room and look between the floorboards. You can still find worn-out needles from the machines!
Later a lot of furriers moved in. Their business has sure fallen off - heh, heh! Still, remnants of all these things stick around here, like buried layers you never see unless you dig!
But this buildings more alive than ever. Lookit all the art galleries, the studios, the dance schools...
You know why? The floors. Beautiful wood, air spaces... Not built this way any more. Nothing better on the feet - FOR DANCING!!
heh, heh, heh..
Tappity tappity tap!
FIN.
Ruttan '94

Jack Ruttan is a Montreal writer and illustrator. His cartoons appear regularly in *Books in Canada* magazine.

program descriptions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EAGLES OF PUMAD
CELTIC COMMUNION
DYKES ON MYKES
TBA
AMANDLA
GREY MATTERS
I FEEL A SONG COMIN' ON
MASTERS AT WORK
BLUEGRASS RAMBLING/ COUNTRY CLASSIC
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EUPHONIUM
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A SHOT IN THE DARK
DRASTIC PLASTIC
SUBTERRANEAN JUNGLE
JUST AN IMMIGRANT
WEEKEND GROOVE
NEW REPUBLICANZ
BAUM BUSH TIME
LATE NIGHT ATROCITY EXHIBITION
LUST NEVER SLEEPS
COMME UN BOOMERANG
STEREOPHOBIC
SOUND OF SOUL
END OF THE WORLD
SOUL PERSPECTIVE
JUMBALAYAH
TIGA & G'NAT
LUNADIC WAX
IUBILIUS
GENERAL MUSIC
UTOPIA'S PARADISE
ROOTS ROCK REGGAE
FAST AND BULBOUS
FULL CIRCLE
KOOLER THAN JESUS
A.M. HYGIENE
CRUNCH 'N' GRUNT
THE SOUP POT
*1 UNE FOIS PAR MOIS - CHAQUN SON TOUR
*2 ONCE A MONTH - ACCAPELLA MUSIC SHOW
LA!
LA!

ROCK

AM Hygiene (F 4-7h); Gradual musical shock therapy to survive the last work day
AACK! (F 15-17h); New underground rock, flexible old funkadelica, interviews, listings. And she's a girl!
A Shot in the Dark (Sa 21-22h); Extremities from the whole musical spectrum
Comme un Boomerang (Th 23-F 01h); Le rock
Crunch 'n' Grunt (Sa 4-7h); Munchin' to the core
Drastic Plastic (M 22-23h); Profiles in punk courage
Headcheeze (W 12-14h); River Phoenix and classic rock are dead
Late Night Atrocity Exhibition (M 23- Tu01h); Brutalbeat
Lu-nad-ic Wax (W 2-5h); Menacing machine mayhem
New Republicanz (Sa 22-24h); Grindcore
Stereophobic (Su 0-2h); Indie rock galore
Subterranean Jungle (Tu 22-23h); Real rock 'n' roll radio

Women's

Cuts (M 15-17h); Hips, tits, lips, power
Dykes on Mykes (M 19-20h); Even Barbie listens
Hersay (W 18-19h); A feminist radio collective riding the waves grrrl style
Twisting Tongues (M 11h30-12h); Women of colour on international issues

Various Beats

Butcher T's Noon Time Cuts (F 12-14h); Bits of R&B
Lion's Den (W 15-17h); African-American beats
Masters At Work (Su 19-21h); Hip-hop-funk
Mind Drop (Tu 15-17h); Techno and Trance
Sound of Soul (M 0-2h); Silky soul
Tiga & G'nat (Tu 1-4h); Rave on
Utopia's Paradise (Su 2-7h); Underground house
Weekend Groove (F 22-24h); R&B

The Wide World

Amandla (W 19-20h); African news and politiques
America Latina (Su 10-10h30); Latin American news and information. Produced by the Concordia Latin American Committee
Basabasasoukoussounds (Tu 9-11h); African music
Bhum Bhum Time (Su 23-24h); Nite magic woven by playing old calypso, soul disco and reggae
Celtic Communion (Su 18-19h); Irish music, no wafers
Echoes of Punjab (Su 17-18h); Indian music
El Guero's Albums (F 20-22h); Latin and Caribbean music
Full Circle (W 5-7h); Reggae-centric
International Radio Report (Su 10h30-11h); Mhz, khz, et al
Just An Immigrant (W 22-24h); Music from anywhere but home
Latin Time (Su 9-10h); Tiempo latino
Positive Vibes (Th 15-17h); Reggae
Québec Acadie en Musique (So 9-10h)
Roots Rock Reggae (M 2-4h); Reggae new and old
Samedi Midi (Sa 10h30-13h30); Emission haïtienne
World Skip the Beat (M 12-14h); Imaginative un-image-managed international music
West Indian Rhythms (Su 16-19h); Caribbean music and culture

KULTURE

Anything Goes (alternate Su 10-10h30); By kids, for kids and the young at heart
BUtterfield 8 (Th 18-18h30); Film and video in review
Complexe de Javex (Tu 18-19h); Les arts & spectacles
Littérature Montréal (Tu 14-15h); Une articulation raffinée en anglais
Schmoozing (F 18-19h); Weekend entertainment roundup
Voyage au Bout de la Nuit (Tu 19h30-20h); Romans, bandes dessinées, policier – seulement ce qui est bon

New Sounds

A Time for Reflection (alternate Th 22-23h); Hall of mirrors
Dromotexte (Th 20-21h); Spoken word heaven and hell
End of the World (W 0-2h); Global experiments in sound
Francis et les Exercises (Su 8-9h); Musique actuelle, racines, influences pour oreilles averties
Radio Endurance (Th 21-22h); Interference, mediation and auditory tectonics, chamber music for a savage planet
The Single Eye (Tu 21-22h); Space age bachelor pad music
Soundings (M 9-11h); Art music past and present, from near and far
Système Minuit (Th 22-23h); Art radiophonique

Blues, Country, Jazz, Folk & Gospel

Accapella Music Show (last Sunday of every month 11-13h); No instruments allowed
B-Train (Su 11-13h); Beer, blues, baseball, babies and birthdays
Bluegrass Rambling / Country Classics (Su 19-21h)
Cha Cha Cha in Blue (Su 21-23h); Blues from Texas to the delta of the fleuve St-Laurent
Folk Roots/Folk Branches (Th 9-11h); Hmm. Folk?
From Ragtime to No Time (W 9-11h); A brief conversation in the jazz language. No dictionaries required
I Feel a Song Comin' On (F 19-20h); Classic jazz and pop vocal standards
Jazz Amuck (F 9-11h); Out there
Jazz Euphorium (W 20-22h); A magazine for swingers
Mind, Soul and Spirit (Su 7-9h); From traditionals to urban contemporary, African-American gospel music's best

They'll do anything

Adventures in Music (So 7-8h); Truly eclectic
Ear of the Beholder (Su 13-14h); Licorice allsorts
Entre Ciel et Terre (Su 14-16h); Musical in-betweens
Fast and Bulbous (Tu 4-7h); Mixtoonz
Fervor (Su 13h30-16h); Beat ridden
The Hearing Trumpet (Tu 12-14h); A cornucopia of sound
Iubilius (F 1-4 h); The sound of what cannot be said
Jumbalayah (So 0-2h); The jumbalayah from the primordial ooze to the new phat swing
Kooler than Jesus (Th 4-7h); Kool stuff to get you through the early morning
Lust Never Sleeps (Tu 23-24h); Caught in the vertical net of life
Music for Big Ears (Su 16-17h); Feature, feature, feature,(feature), assortment
PolyVinylCompactTape (Tu 20-21h); New releases and stuff
Soul Perspectives (Th 0-2h) soul from all sides
The Soup Pot (M 4-7h); Whatever's at the back of the fridge goes in the pot
2 1/2 Pounds of Bacon (Th 12-14h); This show sucks bad

Community & Public Affairs

À la Journée Longue (Th 14-14h30); Le travail et la lutte contre le travail
BBC World Service (M-F 11-11h15); Live from London
Chacun Son Tour (première lundi chaque mois 18-19h); Plaisir/politique, fier/fort
Channel 01-05 (M-F 11h15-11h30); Community announcements and arts listings. Different each day
Earth Chronicles (F 14-15h); Cross-Canadian perspectives on the environment. Produced at McMaster University
Face to Face (Tu 11h30-12h); Community access and service groups
For the Life of Our World (alternate F 11h30-12h); Animal rights and vegetarian advocacy
Friends (alternate Th 14h30-15h); In the Black community
Grey Matters (Th 19-20h); Lectures by prominent activists and thinkers
John Abbott on the Air (alternate Su 10-10h30); CEGEP students speak out
Legal Ease (alternate F 11h30-12h); Legal information. Produced by the McGill Legal Information Clinic
Moms, Dads and Kraft Dinner (W 11h30-12h); A supportive voice for single parents, parents & kids
Montreal Jewish Magazine (Th 18h30-19h); news & reviews.
Morning After / Le Lendemain de la Veille (M-F 7-9h); Wake up on the right side of the bed
Off the Hour / Entre Parenthèses (M-F17-18h); The facts have more than two sides
Queercorps (M 18-19h); Pleasure / politics, out / loud
Souverains Anonymes (M 14-15h); Un parole par des paroles
Voice of the Poor (Th 11h30-12h); Ideas and advocacy for those without a lot of cash
Umoja (alternate Th 14h30-15h); Swahili for "coming together"
Z'ondes Alterées (W 14-15h); La science humoine

Shake Keane
A legend in his lifetime

By David Austin

There is no shortage of extraordinary women and men in this world. It is just that often times we do not recognize them when they are within our midst. Ellsworth 'Shake' Keane is certainly one such person.

This jazz musician, poet-writer, former teacher and minister of culture for his native Caribbean island of St. Vincent now lives a modest life in Brooklyn. Some years ago, though he was considered one of jazz's finest trumpeters and an innovative poet.

Born in St. Vincent in 1927, as one of seven children, Keane's father served as a state overseer and later a police corporal in Kingstown, the island's capital. Considered leaders by most Vincentians, civil servants of all kinds - doctors, lawyers, and school teachers - would gather to play cards, debate and drink a little. It was here that Shake's father learned how to read and write music and play a number of instruments.

Keane Sr. wasted no time teaching his wife and his children how to read music and play an instrument and, as a result, Shake grew up with music in his veins, so to speak, though he never took one formal music lesson. At what age he began to play music he has no recollection. He just "remembers music being there."

Shake also grew up writing poetry. In an age of few electronic distractions, Shake would write poems in his own Vincentian dialect "to amuse his family." His family would sit and listen to his rhymes and stories and laugh and, with their encouragement he continued to write poems, eventually becoming one of the Caribbean's finest.

In 1941 he won a scholarship to study at the Grammar School where he developed a love for the French language and English literature. To improve his French he would talk to sailors from Guadeloupe and Martinique at the island's docks as well as listen to a program from Québec that he could pick up on his radio. He later taught French and English at the Grammar school.

Shake played trumpet for a dance band and wrote a number of poems for which he became famous throughout the Caribbean, and by 1950 published a book of poems. But Shake was the type that was never satisfied and so, at the age of 25, he packed his bags and set off for London to obtain a degree in English Literature at London University.

His 1952 departure came at a time when Vincentians had just gained the right of universal suffrage. Political parties were formed to contest and challenge existing power relations in the island. Says Shake, there was an "awareness that we had things that we should begin to be proud of but also that the ordering of our lives would have to be done by us."

But thousands of West Indians were also migrating to "the mother country" in search of jobs and opportunities. Most had the intention of going back home after earning enough money to live at home comfortably. Many of them, however, disappointed with lack of job opportunities available at the end of the post-war boom and little money in their pockets, stayed in England and continued the struggle to make ends meet in a xenophobic, hostile England.

Shake never worked in factories or on the Bus or Underground (subway system) unlike most Black males who migrated to London. He hustled for work on London's Archer Street, then a hot point for aspiring musicians to exhibits their talents. As did other musicians, he blew his trumpet on street corners for pedestrians who, in appreciation for his music, would throw money in his hat.

In a short time he was introduced to other musicians and he played, sparingly, in a number of bands until, in 1953, he had landed a job on the BBC's "How We See Britain" and "Caribbean Voices". Ironically, the BBC was one of the few forums in which Black intellectuals could articulate their views and express themselves culturally. Other intellectuals such as CLR James (who – p.13

from p.12 worked on the BBC as a cricket analyst) also worked on the BBC. Besides reviews and news assignments , Keane read poetry and stories from the Caribbean.

In 1959 Shake started his studies at London University, seven years after he arrived in London. But he never completed his degree as he became increasingly immersed in his music. Well known for his trumpeting abilities, he was asked by Joe Harriet to play in his Quintet in 1960. Shake, along with Harriet, one of jazz's unsung geniuses, began to revolutionize jazz music.

Harriet's free form signified a departure from the customary set of chords and allowed the soloist to be creative. Then the other frontline players (Shake on trumpet and Coldridge Goode on bass), would jump in. Suggests Shake, "you didn't just play wildly. It meant that you were free to create musical forms as they happen." The Quintet harnessed this unique and innovative style of jazz at the same time as Ornette Coleman's different but equally unique version of free form jazz developed.

The Joe Harriet Quintet split apart in 1964 and Shake began performing his poetry with jazz music in the background, one of the first attempts at putting "straight" poetry to jazz (something similar to what Linton Kwesi Johnson subsequently did with reggae). This caught on and before long Shake and a number of other musicians were performing poetry to jazz on a regular basis.

In 1965, Shake left for Cologne, Germany to live and play with a big band. Keane says this was one of the happiest periods of his life musically, perhaps, the result of the fact that for the first time in his musical career he was drawing a regular salary for his work.

Shake returned to London in 1969 to find a number of black publishing companies (New Beacon, Bogle, and L'Ouverture) in full operation and willing to publish his poems. This was a radical departure from his earlier days in London in which black poets and writers found it next to impossible to get their work printed.

Four years later in 1973, Shake was asked to return to St. Vincent and organize a Department of Culture. The Department was meant to help bridge the gap between the government and civilians. Two years later however, with the change in government, Shake lost his job. He left the country a few years later for New York where he currently resides.

Shake now lives in Brooklyn, New York, giving private music lessons and transcribing music. He played for a band for some time in the States but he stopped as the traveling and the demands of live performances began to wear on him.

In 1990, Dub Poet Linton Kwesi Johnson invited Shake to London to partake in a BBC documentary that featured both artists. The documentary included clips of a young Ellsworth Keane in St. Vincent, footage of his London days with Harriet, and a 1990 poetry performance in London. Also included was footage of a concert in which Shake, on trumpet, performs with Linton Kwesi Johnson.

While in London, Keane recorded an album with the Dennis Bovell Dub Band on Linton Kwesi Johnson's LKJ label, *The Real Keen*. Also included on the album is a poem by Keane entitled 'Credentials', in which Keane gives a short biography of himself and his music career in his native Vincentian dialect, departing from his traditional form of poetry. This is an apparent attempt by Shake to make his poetry more accessible to a wider, perhaps younger audience. —

Shake will be visiting Montréal
within the next few months.
Look out for performance dates.

David Austin is a free-lance journalist and co host of CKUT-FM's The* Soul Perspective, *Wednesday evenings at midnight.

The Changing Image of Women in Rap

By Mebrat Beyene

America loves to hate gangster rap. We have seen an increase in news stories, special interviews with gangster rappers, on air discussions between rappers, preachers, community leaders, police chiefs and anybody else with a vague opinion about anything. At the same time, "gangsta rap" sells! Despite warning stickers, the music is increasingly popular inside and outside the community that produces it.

While the music has tended to limit its references to women to "bitch" and "ho," there have been recent efforts to enlist women in the gangster movement itself. Using a phrase coined by Apache's song, "Gangsta Bitch", gangster rappers now have their female accomplices or sidekicks. The number one hit featured images of Apache and his gangster bitch doing hold-ups together and wearing matching bandannas. Soon enough, everyone followed Apache's lead exclaiming, "I need a Gangsta Bitch...I wanna Gangsta Bitch!" The video also provided clues as to how a gangsta bitch should dress, not surprisingly, in clothing very similar to their men: black baggy pants, black shirt, black vest, black bandanna, and definitely no smile. Not only do these women dress exactly like the male gangsters, but they have almost no sign of femininity whatsoever, the implication being that typically male qualities are necessary to succeed as a rapper. Those female rappers who do get respect from men (who form the majority of hip hop fans) are the hardest, nastiest and least female of rappers. In "Rap Pages: The magazine with an attitude" (Nov. 1993 issue), this notion was made clear by Heavy D's comment about MC Lyte. The interviewer "... remembered how Heavy D said she gripped the mic wit' so much authority, he thought she was a boy". The comment was intended as a compliment. However, it suggested that women are successful and powerful to the extent that they approximate male standards.

Soon after Apache's number one hit, MC Lyte released the first single, "Ruffneck", off her new album. Reminiscent of Apache's "Gangsta Bitch", Lyte's rap about wanting a man who "chews his fingers with his food," and urinates on street corners, reinforced the claim that gangster rap is simply a manufactured series of images. It also made clear that the role of women in rap has become just as contrived as that of men.

While some see the increase of women rappers as indicative of a growing equality and tolerance in the industry, I see nothing refreshing or unique about the sudden interest of record labels in signing women rappers and women acts. Many of the women rappers have become pathetic replicas of an already pathetic trend in Hip Hop. One must ask who is controlling the image of females in Hip Hop for what female would want to be referred to as a "ho" or a "bitch"? What woman would want her identity to be reduced to a pair of boots fit only for knocking? What woman wants to be objectified sexually and deprived of a voice or a sense of pride?

The image I have just painted is that of a typically sexist (read: male) ideal of our society's structure; one where women's role is that of serving men's needs and desires, and nothing more. This is why the original question of women rappers as a distinct category is important. Women in rap have different issues that need to be aired, and the gender's simple incorporation into rap may not allow for that expression. Women of color have the double "burden" of being female *and* black. It is therefore necessary for women in rap to distance themselves from the brothers who have propagated sexism in this music. There are also far too many women rappers who, perhaps out of a need for broader acceptance, have not questioned these images and have begun to call themselves bitches, ho's, and the like.

... p.15

from p.14

I recently came across an album by a new rap duo called The Conscious Daughters. The album is called *Ear To The Street* and is produced by Paris in Oakland, California. On the basis of Paris' previous work, one would expect a refreshing change from the norm, and possibly a strong criticism of sexism in rap. However, the two rappers are self-proclaimed "Gangsta Bitches" and do nothing but rap about cliched experiences of life in the 'hood. There can be found the now requisite rap where The Conscious Daughters explain, in a track called "Sh**ty Situation", how difficult life is. One song entitled "Something to Ride To (Fonky Expedition)" is meant to be theme music for when the average gangster needs to perform a drive-by shooting, reminiscent of Ice Cube's similar song, "The Drive By". Perhaps the most revealing track is one called "Wife of a Gangsta" which supposedly describes the life of women in the 'hood. The "daughters" rap about how they fear their husbands will not make it home at night. A gangster wife's fears include possible harm just for being married to one. However, the daughters also claim that the wife of a gangster must protect her man and his reputation at any cost, including doing some killings herself.

At this point the argument that these rappers are simply describing the activities that surround them in their daily lives loses its validity. There is no creativity left in this genre of hip hop, it 's played out. The only thing these daughters are conscious of is what sells.

While there are a few women in rap who have remained relatively consistent in their messages, most are simply contrived images of the music industry's imagination. Queen Latifah's newest album *Black Reign* represents the changes she has gone through. No longer does she wear the West African-type gowns and crowns fit for a queen. The Queen is now a "true" Hip Hopper dressed like her counterparts. More than her clothes, her attitude and lyrics have also changed to reflect the larger shifts in the image of women in rap. Few of Queen Latifah's recent songs deal with the respect women deserve and fewer still condemn those rappers who insist on disrespecting women. Two of the East Coast rappers who are particularly offensive to women, the group Naughty By Nature and rapper Apache, are both part of Queen Latifah's Flava Unit Posse. It was more than a surprise to see Latifah in Naughty By Nature videos giving them full props as they rapped about O.P.P (Other People's Property), and other sexual exploits.

Although Queen Latifah's first single, "U.N.I.T.Y." is strong lyrically and musically, its full impact is sabotaged by the other images she puts out. The groups and rappers she promotes on the Flava Unit album include some of the more sexist and misogynistic lyrics and personae around. Some of those lyrics are in direct contradiction of whatever she supposedly stood for in the past. "U.N.I.T.Y.", by any standards, is strongly critical of sexism in Hip Hop, but as I hear Latifah's angry question in the chorus, "Who you callin' a bitch?", I think the answer is clear.

Mebrat Beyene is a rap enthusiast and co-host of CKUT-FM's The Soul Perspective, *Wednesday evenings at midnight..*

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Trying to mantain soul in the city

By Fat Lip

As the last fifteen to twenty years have seen a tremendous growth in the size of Montreal's black community, there has been a corresponding growth in the vitality of the city's r'n'b scene. Nevertheless, it is no great secret that Montreal is not the greatest place for rhythm and blues. Funk and soul have had to compete at times with the popular attachments to reggae and calypso (and if one were to investigate the history of the local reggae and calypso scenes, the stories would probably be different than the ones offered below). Each of the scenes has centered on different clubs, d.j's and personalities, clienteles, and aesthetics: the calypso crowd has tended to be older, the reggae crowd less tied to the downtown club scene, and the r'n'b crowd (at least in its own mind) a little slicker, some would say sophisticated, and others pretentious. Even locating the scene is problematic. R'n'b clubs come and go literally overnight and whereas it used to be possible to sample the music at parties held in community centers and at block parties (which "back in the day" (anyone remember SPEC II?) used to be held outside), the scene is much more a downtown affair these days.

Although George Clinton (and for that matter Duke Ellington) long ago established that moving minds and moving asses are often one and the same project, according to the alternative aesthetic, r'n'b is some sort of sub-species that one must on occasion tolerate but ultimately has no greater significance.

More significantly, from a long term perspective, it has been a real struggle for the local r'n'b scene to institutionalize itself. While there are some shops that specialize in the music and sell imports, the larger stores often don't have the product and/or the store clerks haven't got the slightest idea about the music. This problem is made worse by the fact that Canadian record companies are very slow to release American r'n'b product here, if they release it at all. As a result, r'n'b enthusiasts usually have to cross the border, or buy expensive imports, to make do. To some extent, it is a chicken and egg situation, if the product was more easily available, the market would be larger and more visible. As long as the product is inaccessible, the true size of the current and potential markets remains a mystery.

Perhaps the biggest problem has been radio. Most local radio stations target the same narrow demographic, the 25 to 44 year old rock and pop music consumer. While Montreal radio can be nirvana for Rolling Stones' fans, it offers little for those with different preferences. Alternative radio has been a little bit better. Nevertheless, the alternative media (including the various alternative papers) have tended to perceive rhythm and blues as nothing more than "dance music," a label that has subtle and not so subtle racist implications: r'n'b is good for dancing, it's not thinking music, it has no intellectual dimension like (the music we like). Although George Clinton (and for that matter Duke Ellington) long ago established that moving minds and moving asses are often one and the same project, according to the alternative aesthetic, r'n'b is some sort of sub-species that one must on occasion tolerate but ultimately has no greater significance.

Lastly, there are a set of internal problems. While the city has long supported a black music scene stretching back as far as the 40s, and including clubs such as the famous Rockhead's Paridise, the St. Michel, and the Rising Sun, currently the community is composed largely of relatively recent arrivals. It is not surprising then that many cultural institutions in this city are in their infancy or simply lacking. For r'n'b to survive and flourish in Montreal in the future, the local community will have to start producing and supporting local artists. A community that simply consumes has no pull. Perhaps because it is so easy to borrow and import from elsewhere (New York, the Caribbean, Africa), the local community has not yet made significant strides towards establishing its own styles and institutions.

It is in this context that soul music fans, producers and promoters must struggle. Nevertheless, the struggle can bear fruits, the hassle is often justified by the outcome: that jamming party where the right d.j. plays the right tunes and the house is lifted, that groove that takes us all to a higher spiritual/material level ("One Nation Under A Groove," "Funkin' for Jamaica," "Ain't No Stoppin Us Now," "Now That We Found Love," - yeah, I'm an old-school romantic), that song that captures perfectly a special moment whether as Frankie Beverly has noted, joyful or painful, and the mo bettas made mo betta when the music is right. In other words, there are reasons to persevere. ...p.16

from p.16 Accordingly, below are some outtakes from a wide-ranging discussion with some of the major players in the local r'n'b scene, who happen to be, as well, CKUT programmers. Ronnie Love (co-host of The Weekend Groove, Friday 10 PM to midnight), Butcher T (Anthony Scharschmidt, host of Butcher T's Noontime Cuts, Friday noon to 2 PM) and N Oji Mzilikazi (co-host of The Lion's Den, Wednesday 3 PM to 5 PM) are all, though they might not all admit it, old-school players, which is not to say that they've fallen off but rather that they've got perspective.

FAT LIP (FL): How did you find yourselves in this city.

RONNIE LOVE (RL): Born in St. Vincent, 1965. Came here when I was sixteen. Bummed around between here and New York for awhile and eventually settled in Montreal mainly for educational purposes; it was cheaper for me to go to school here than anywhere else. My mother thought I was getting into too much trouble so she grounded me. She said, "That's it, you're staying in Montreal! Get your ass back in school." That was it, I've been here ever since.

BUTCHER T (BT): Born here in Canada in 1962. I was born at the Jewish General. Went to school in Jamaica. Came back here to Montreal to finish school.

N OJI MZILIKAZI (NM): I was in transit to Africa from New York. My wife was pregnant with twins and we got stuck in Montreal. My parents are originally [South] African, I was born in Trinidad.

FL: How long have you been playing, how did you get into music and where?

RL: When I first touched a pair of turntables I was twelve years old and I haven't stopped since. Believe it or not, when I was twelve years old I was playing in a club. I used to hang out at this pool hall and that's how I got into d.j.ing. Actually it sort of started from when I was 8 or 9 sitting at home listening to Rennie B on the radio. Rennie B was this d.j. in Trinidad. [To Butcher T] You probably know Rennie B.

BT: I've heard the name.

NM: Tall, lanky red-skin guy. Lived in America for awhile so he had an American accent. He created a whole funk thing.

RL: This dude was legendary in the Caribbean, man. Radio T and T [Trinidad and Tobago]. He was on between 1 and 3 in the afternoon. And he was the only dj in the Caribbean who used to jam the shit. Funk, r'n'b, you name it, he was kicking the shit. He had an echo chamber and a bad voice too. I remember one time he was interviewing Barry White and Love Unlimited. You had to hear Barry in this room with the echo on his voice. It was fierce. And that was it! From that interview on I decided, "That's it, I'm going to be a d.j."

FL: And that's my voice too? (Referring to the famous bass profundo Love tone)

RL: I didn't have the voice at the time. Believe it or not, my voice changed when I was 12. In the middle of confirmation.

[Laughter all around]

RL: Highly embarassing. You know when you have to get up during confirmation and read. You know they choose one person. Well, they chose me. I got up there and my voice started cracking bad. Never been the same since. Its been 16 years since I started this shit.

BT: It wasn't a playing thing for me. It was like a hobby. I started d.j.ing in 1980, 1979. Before that I used to buy 45s y'know? Then albums and 12 inches. Then my mother started giving me problems - I'm buying too many records. That gave me incentive to buy more records. I had to sneak them into the house. I actually had to hide them behind the speakers in the record cabinet and then under my bed. Around 1980 I started to make money playing out.

RL: I would have thought you started way before that cause I came here in '81 and it was like Butcher T and SPEC II [dominating the scene].

BT: Nah, I really started in 1980.

NM: The first time I picked up the turntables was in '69. In those days you didn't have mixers and stuff. You had phono I and phono II. You had to switch from one to the next one. Those were the days when the rude boys would stand up with the Guinness stout in their hands and it's Isaac Hayes "Do Your Thing" and the Jazz Crusaders. You had that melange. Average White Band and all that. BT Express, Grand Funk Railroad. A really conscious era. Growing up in Trinidad everybody had a sound system. So on a Sunday the street just blasted.

FL: How about your favourite songs, albums and artists?

RL: The artist is Minnie Riperton, my favourite vocalist of all time. Present day I would have to go with SWV. They can sing me to sleep any time. I'd be too happy. Favourite song? "Native New Yorker" by Odyssey. That captured the kind of environment I grew up with. The New York part and the Caribbean part. Back in the day d.j.ing was fun for me. Spinning records was enjoyable - I just wanted to do it all the time. The song talks about the whole environment, the night life in New York City, that kind of thing. It sort of sums up how I felt about the entertainment life back in the day. Of course it's not like that anymore. Favourite album? The Best of Minnie Riperton I guess.

BT: My taste in music is very wide. Parliament - there are a number of groups right there [Parliament, Funkadelic, The Brides of Funkenstein, the Parlets, Bootsy Collins, etc.]. They had all kinds of variety. Song? Parliament fits everything for me. Also Isaac Hayes.

NM: Tupac's "Keep Your Head Up." Artist? Curtis Mayfield. Album? The Last Poets' Niggers Are Scared of Revolution.

FL: How do you get your music? How do you keep current?

BT: Record companies and artists if I'm lucky. Often though the record companies give r'n'b product to radio stations that don't play it.

RL: From record pools. Every now and then from record stores. A lot of it comes from New York. I go to New York from time to time or get somebody to send them down for me. Sometimes I get records from friends like Donald [his co-host on Weekend Groove]. It's not easy at all. There are so few record stores that carry contemporary r'n'b or hip hop in Montreal, you know the type of music that I play. The stores that do bring it in, bring only a few copies of everything. Two or three copies or five copies whatever. Those usually go to their friends first. By the time you get to the store it's leftovers. But I have enough contacts now that it's no longer a major problem. I get about fifty percent of my records free. I used to spend like 200 dollars a week, just like a drug.

FL: Have you ever played music you don't like because it's popular?

NM: No.

BT: I try to play 50/50. I play the music they like and in between I put the music that I like. You have to be fair.

RL: Nope. From time to time I might play a couple of songs that I don't like too much. But in terms of an entire set, I'm not with that. I try to think of other people when I choose my music but if I really don't like the song, I'm not going to play it. If it's a good song, if the lyrics are there, I'll play it. If the lyrics are not good, I won't play it.

FL: Is the music you play on the air or in clubs representative of what you play at home?

BT: Pretty much.

RL: Not really. I play a lot of jazz, slow jams and blues from time to time at home. I don't get into the jazz and blues on the radio. Gospel too. The stuff I play on the radio, though, is more representative of what I play at home than the stuff I play at clubs. The stuff I play at clubs I hear every week and I don't want to hear that at home. Then there's the stuff I play in my car. . . .

FL: Ever had the fear you might lose touch with a younger generation of listeners?

BT: No, I don't really think about that. It's just more bottom [i.e., bass] these days.

NM: No.

RL: I think that's a fear that always exists in the back of your mind. The trick is to keep it under control. I don't worry about it too much. I look at it as an educational relationship. You play some of what people want to hear to keep them listening and at the same time you've got to slip in something to take them to that next level. It's my job to keep them happy but at the same time move them forwards.

FL: Ever had the feeling the crowd was too young for what you were prepared to play?

RL: Yeah it's happened a lot of times in clubs. Sometimes you adapt but now I just do guest appearances. I play what I want to play. I'm not a reggae d.j. and everybody wants to hear reggae. If people aren't getting into what I'm playing, that's alright. I'll do my hour or half hour and then the next d.j. can come on and get them going.

FL: When you hear the phrase "back in the day" what or when is that day for you?

NM: What day are they talking about? Things always look better in retrospect. [After some prompting] Sixty-eight to seventy-two, the best music ever. Conscious music.

BT: Back in the days for me is still '79, '78, '77, '76 'cause my music goes back. Daddy used to take me to his friends' houses and I'd hear the Delfonics, Millie Jackson - she was rap then - Millie and Isaac [Hayes], and Betty Wright.

RL: Late 70s, early 80s. That's the era from which I have the most fond memories of d.j.ing, of listening to music - Lakeside, Barkays, Kool and the Gang, Dynasty.

FL: Which clubs come to mind?

RL: Rendezvous. That was the last great club in my mind. I went to Rendezvous for about a year. Not consistently 'cause I was only seventeen, but I got in anyways.

BT: P.J.'s, Rendezvous. P.J.'s had the d.j. who people didn't know if he was male or female. Lorelei. Bonnie and Clydes [at Cote des Neiges and Cote St. Catherine].

RL: Studio 55.

FL: The Alcove, that was a nice place.

BT: And also, at Concordia, Reggie's.

FL: Also Nubia. When it opened it was an upscale funk club and then something happened.

BT: Yeah those were the days.

FL: How have things changed?

BT: The females are a different breed. It's like they have male hormones.

RL: It's definitely a different generation now. Clubs downtown never used to play reggae or house and just a bit of hip hop. And these clubs used to jam. Clubs like Cats, Horoscope, Twilight Zone. Now with the change in music, the life spans are shorter, the clienteles are less reliable. And that has a lot to do with the d.j.s and the promoters. I think we have to take some of the blame. Back in the day, promoters used to do their things separate from the clubs. They had their parties in hotels. Around the late 80s that started to change. Promoters started working with the clubs. The instability of the one-time party scene has now been taken into the club scene.

FL: What are the relations like between the different disc jockeys, is it a family vibe or a dog-eat-dog situation?

BT: It's a money thing.

[RL and NM nod in agreement]

NM: We as black people don't like to treat each other with respect and we don't like to give each other props. We always try to get over on each other.

RL: I think the environment in the d.j. community is a reflection of the environment that exists in the community at large. That's what it's all about.

NM: It's a small time hustler mentality and you cannot win with that strategy.

FL: What about social responsiblity? For instance, New York's WBLS recently announced that it would no longer play music that is offensive to women or unnecessarily violent.

BT: I wouldn't play everything.

RL: I think it's a matter of individual responsibility.

NM: It's a judgement call all the time. Because the station and our show has a large gay audience, it wouldn't be wise to play Buju Banton's "Boom Bye Bye" [a song that suggests that guns are an appropriate remedy for homosexuality]. I censor a lot of things. It is a judgement though. I play each show like it's the last show.

[Laughter all around]

NM: I can live with the shooting and beating brought up by rap as compared to a Father MC talking about 69 [the title of the first single off the recent Father LP **Sex Is Law**] where he wants to perform cunnilingus on a woman, and R. Kelly's "Sex Me" [from his recent collection **12 Play**], and SWV talking about going "Downtown" [the title of the most recent SWV single], [singing about] cunnilingus how they love it all so much. A lot of explicit sexual things are happening in the so-called r'n'b mode now that are directing the kids to a whole different level.

RL: But that's a personal choice on your part. Given the choice between [explicit] sexuality and violence, I would have to choose the sexuality. Given the choice between a honey who's going to get on her knees and suck my dick and some nigger whose going to put a .9 to my temple and blow my fucking brains out, I think I'm going to have my dick sucked.

NM: That's cool but maybe I like the gun too you know. It's all hardcore and no-one's talking about the hardcore sexuality in r'n'b.

FL: What's next for r'n'b?

NM: R'n'b is dead.

RL: R'n'b is not dead. R'n'b is not dead.

NM: I haven't heard a good r'n'b record for the longest while.

RL: All the music - whether it be gangster rap, or club music or hip hop - call it what you want, it's all r'n'b-influenced and as long as there is that influence, the music is still alive.

NM: Come on, there's nothing out now like [Loose Ends' classic 1985 jam] "Hanging On A String." R'n'b artists have lost their identity, they're so commercialized.

RL: Chuckii Booker's "Games," that was straight up r'n'b.

NM: It wasn't the strongest track. For the past three months, people have been begging us for r'n'b product [at the store he manages] and there's been nothing new to sell. —

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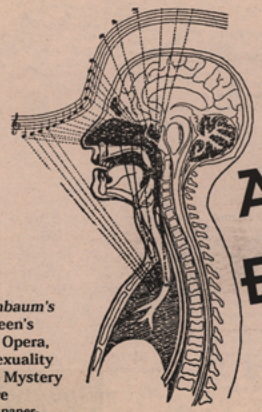


AURAL EXCITATION

***Wayne Koestenbaum's The Queen's Throat: Opera, Homosexuality and the Mystery of Desire** (Vintage paperback) is a detailed study of the styles and lives of opera singers, the techniques of voice production, the behaviour of opera fans and their role in the author's erotic fantasy life. As the child of opera coaches, George Evans has his own personal history with opera.*

by George Evans

George Evans: Tell me about the voices. When you're assaulted with a vast array of recording artists from which to choose, in what way do you stumble upon the folks that you cling to as your recording idols?

Wayne Koestenbaum: It's a fascinating question and one that probably will preoccupy me for the rest of my life, which is really, How do we develop our taste? How do we fall in love? Why is it that we love what we love? I think a lot of it is coincidence. I also think, though, that given my early affection for Julie Andrews and Shirley Jones, I tend to like higher rather than lower voices, I tend to like rather more innocent voices rather than voices of experience. I mean, there's something I look for in a voice, a quality of plangency and clarity.

The voices that sound good on records, that are controllable by the audio experts are not necessarily the ones that sound best live. If you go to hear Kathy Battle sing live, you're not going to get what you get on the record.

I heard her a year ago or so in a recital in New Haven and I realized I hadn't given her nearly enough credit. There we were, in this huge crowd, and there she was, a small-seeming woman with a small-seeming voice, and she could do whatever she wanted with us and with her voice. She seemed to have perfect control, and there was a kind of eroticism in her control of the audience. There is certainly something about any performer working a crowd that very much partakes of the themes of domination.

Carmen McRae is really superb at that in the realm of pop/jazz singing. She does it with lyric - in reading her lyric, in taking her time - and she does it with the patter, the connective tissue in between the songs. She is amazingly powerful and in control.

One of the things that's interesting in a lot of popular singing is the power of lyrics and the way that expressivity happens, particularly when a standard is being sung, through the manipulation of the words. In some of my favourite popular singers it's not always the splendour of the tone, it's often just the way the words are said and I think you would have to say that in opera it's not ultimately the words that captivate.

Would you mind talking to me a little bit about the sensuality of opera and why this particular medium has taken your attention and kept you its prisoner?

Well, it's a velvet prison, if it's a prison, with many keyholes and portholes or whatever. One thing that has to be said about opera is that it's so athletic. There's a kind of erotics of the way they're manipulating their physiologies. I was watching a performance of Turandot with Eva Marton and I was really astonished just watching her breathe - it was like she was weightlifting. I would say if there's one thing I had to put down that's sensually exciting to me about opera, it's the way that a soprano can ride over an orchestra and an entire crowd - the soprano steals the show, dictates the show, leads the show. That is an act of mastery and of summing up in her body the potential of an entire crowd. I know that other people really like basses, there's this similar erotics of grounding involved in the sound of a tremendously low voice.

You can't beat a low voice. When you deal with an instrument of the likes of Arthur Prysock in his recordings with Count Basie or otherwise,

"If only I could see the glottis!" *the sheer depth of the vibration is enough to bring delight beyond words. It does make you want to reconsider fixating on the female voice.*

I'm branching out, definitely, I mean the kind of portrait of desire or self-portrait of desire that I sketched in *The Queen's Throat* is already, for me, slightly an outdated one. But I think that it's wonderful in life how there's so much chance for growing into new desires and the desire for a low voice is something I'm looking forward to.

So, I suppose one takes one's sensuality where one can find it.

If we're lucky enough to find it at all.

Reading the book I had to identify myself as an obsessive/compulsive collector and that was one of the reasons I avoided reading it, inasmuch as the identification wasn't pleasant.

No it isn't, but it can be fun. I'm as obsessive as anyone I know and the writing of the book was very much an obsessive act - an act of collecting details and organizing them. For any writer, particularly a non-fiction writer, or really any kind of artist, I think there's got to be a lot of obsession and compulsion. But, what can be fun about, at least opera queens' compulsions is the fact that you're doing it with other people, ultimately. I refer to it in the book as a nation of solitudes, but there is some kind of secret confraternity of like-minded collectors and we rarely speak to each other because there is something a little shameful about our compulsions. But, I finally feel as if they're not that shameful.

That's really hopeful. How much therapy did that take?

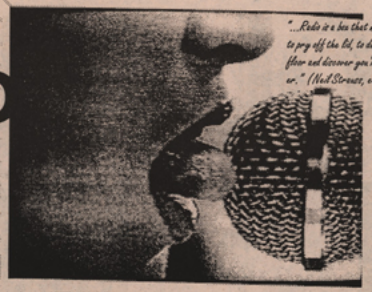
Well, it's ongoing...it requires a lot. ▬

George Evans is the host of the pop/jazz vocal program I Feel A Song Comin' On, heard Fridays from 7-8pm on CKUT.

RE.RADIO

For those not content to merely listen

by Amanda Aronchick



"...Radio is a box that needs to be opened. Radiotext(e) is one way to pry off the lid, to hang the contents of your radio out onto the floor and discover you're no longer able to put them back together." (Neil Strauss, editor).

alien dream radio
biological radio
cb subversion
muzak
fascist radio
free radio
guerilla radio
radio dada
electronic espionnage
on-air sex
obsessive listeners

The first time I used a computer modem was when I was 10 years old. My father had a CompuServe account and I would play on the CB function using the nickname Smurfette, lying about my age, saying I was 13. Much has changed since then, and now, if you have a modem and access to an internet and/or electronic mail account, you can get all sorts of information. Below, you'll find a sampler of what can be found on the net pertaining to radio. This is far from a comprehensive list, but should give you some idea of what's out there in cyberland.

NEWSGROUPS
These following newsgroups are available through the Internet on USENET:
Alt.Radio.Digital - Last time I checked on this relatively new list they were discussing books and the pros and cons of digital radio.
Alt.Radio.Networks.npr. - One big ad for National Public Radio, if you can pick up NPR signals you may find this mildly interesting.
Alt.Radio.Pirate - Some interesting stuff is being posted here about low watt transmitters and pirate broadcasters.
Alt.Radio.Scanner - This is my favourite. Every month the facilitators (who are somehow affiliated with AT&T Bell laboratories) post info on what scanning is and where to get a scanner (A: Radio Shack). Scanning means that you can pick up the frequencies from CBs, police radios and other low and mid range transmitters. The monthly posting promises that your scanner will enable you to "listen to your neighbours deal drugs over their cordless telephone" or to pick up airwaves from their "sensitive baby monitor intercom". Scary stuff. Apparently, it's mostly legal.

LISTSERVs
Another way to get info is to subscribe to a list and have the postings sent directly to your e-mail address:
DevMedia@UoGuelph.Ca - This is a list that I subscribe to, and I've really enjoyed reading what I've received. DevMedia stands for the Democratization of Media, and the postings include information primarily about development and communications. Radio is the most discussed medium, and AMARC (the french acronym for the World Association of Community Radio Broadcasters) is one of the list's largest contributors. To subscribe send e-mail to Listserv@UoGuelph.Ca with the message SUBSCRIBE DEVMEDIA < Your name >.

GATEWAYS
This system uses gateways to connect public mailing lists and network newsgroups in the seven USENET hierarchies and other worldwide alternative hierarchies. I wasn't able to check out all the radio related gateways, but this is a short list of what's available and the e-mail address to write to for information:

Rec.Radio.Amateur.Misc	Info-Hams@Ucsd.Edu
Rec.Radio.Amateur.Packet	Packet-Radio@Ucsd.Edu
Rec.Radio.Amateur.Policy	Ham-Policy@Ucsd.Edu
Rec.Radio.Broadcasting	Journal@Airwaves.Chi.Il.us
Rec.Radio.Info	Radio-Info@Ucsd.Edu
Rec.Radio.Shortwave	Swl-L@Cuvmb.cc.Columbia.Edu

To subscribe to these list types -request after the name before the @ sign. For example, type Swl-L-Request@Cuvmb.cc.Colombia.Edu to find out about shortwave radio.

FTP and GOPHER
Often, services will provide an archive of the material that is avaible to the general public. This can be accessed by the FTP function (file transfer protocol) or the GOPHER function, if you have a direct connection to the Internet. When you use the FTP function use ANONYMOUS as your login and your e-mail address as your password.

RADIO IS MY BOMB - The Free Radio Campaign in Finland published this booklet in 1988. It explains how to built your own transmitter and how to run from the cops once you start transmitting. Radio Is My Bomb is available via anonymous FTP from dg-rtp.dg.com and the file name is /FMIO/INCOMING/RADIOISMYBOMB.ZIP.

The Voice of America's international News and English Broadcasts radio newswire is also available, as are selected Worldnet program schedules, shortwave radio frequency and satellite downlink information. The Voice of America and Worldnet are, respectively, the international radio and TV networks of the U.S. Information Agency. FTP to Ftp.voa.gov or GOPHER to Gopher.voa.gov. You can also e-mail to receive these services at Info.voa.gov and send a message that reads SEND HELP to get info, or write SEND INDEX to find out what files are available.

The Internet Radio Journal Archives also apparently have loads of archived material on pirate and community radio and are available via anonymous FTP from Deja-vu.aiss.uiuc.Edu under /MISC/REC.RADIO.B-CAST.

Sources: DevMedia@UoGuelph.Ca, Arthur McGee, Mondo 2000 (#11), Gene Spafford and David C.Lawrence, Radio Resistor's Bulletin #5, AMARC and the Internet. ▬

BOOK REVIEW
Radiotext(e)

by Amanda Aronchick

Radiotext(e) is an eclectic collection of essays about, around, near and surrounding radio. For the first two weeks I owned it, I couldn't stop talking about the book and most of the people I showed it to went out and bought their own copy. Upon first glance, the list of contributors is a who's who of radio and sound innovation: Bertolt Brecht, Tetsuo Kogawa, R. Murray Schafer, Jacki Apple and even Negativland all have chapters.

It's obvious that Strauss did his research; he has included Emperor Hirohito's radio speech that marked the end of the first world war, George Orwell's discussion of literature and radio, and an anti-Semitic rant from Ezra Pound. He's also included more obscure radio texts including a detailed account of radiophonic obsession by CKUT's own Christof Migone, and the confessions of a compulsive radio driver by former host of CKUT's Curiousear and Curiouser, Julia Loktev.

What appeared at first to be an incredible find, unfortunately, turned out to be a bit of a disappointment. The problem is that there are 63 chapters, all by different authors, in a book that is just under 350 pages long. In an apparent attempt to not be too academic, essays have been shortened and condensed and taken out of context. I searched in vain for some background on the authors; even the date when the essay was written has been omitted in most of them. Since when did logic and context become the sole domain of academia?

Regardless, this is my own frustration with the book, and there are some genuinely fascinating essays in *Radiotext(e)*. You'll never hear radio the same way again...

Radiotext(e), Edited by Neil Strauss, is available at l'Androgyne for $16. ▬

Amanda Aronchick is a contributor to Hersay, which airs Wednesdays 6-7pm.

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BECK
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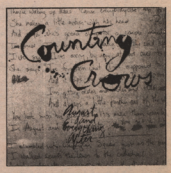

COUNTING CROWS
August and Everything After

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TOM PETTY & THE HEARTBREAKERS
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MERLIN
A Noise Supreme

URGE OVERKILL
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